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# KERAMIC STUDIO

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JAN. MCMVI

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## KERAMIC STUDIO

I

### KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY  
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#### PUBLISHERS' NOTES.

Owing to increased expenses in the production of Keramic Studio the publishers are compelled to change the price of the magazine to \$4.00 per year or 40c. per copy. This change, however will not take place until Mar. 1st. New subscriptions and renewals will be accepted at the old price up to and including Feb. 28th. This will enable dealers who have advertised Keramic Studio at the present price to fill all contracts.

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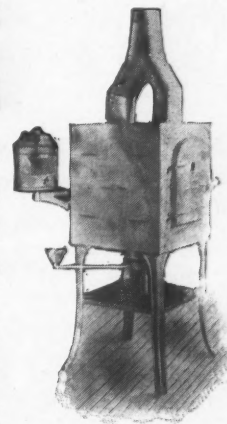
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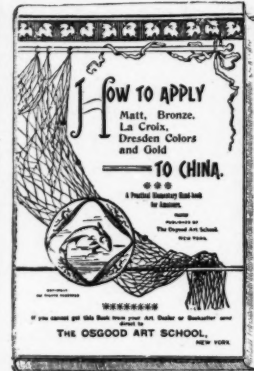
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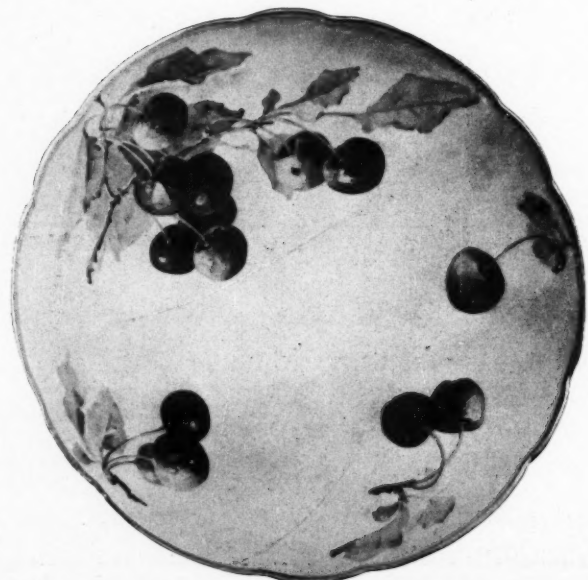
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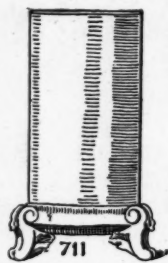
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# KERAMIC STUDIO

Vol. VII, No. 9

SYRACUSE, NEW YORK

January, 1906



WE WISH all a prosperous New Year, including ourselves. In presenting this "Fruit number" we trust it will prove an "appetiser" for the following feast of the New Year, which also reminds us to remind you that our "Fruit Book" is about ready and we hope it will be as acceptable to our decorators as has been our "Rose Book."

Do not forget, if there is any special subject you would like to have treated in the "Class Room," to write us about it. The next subject will be "Lustres."

Do not forget our March competition for a decorative color study of a flower arranged in a panel with its application in black and white to some ceramic form. The competition closes January 15th, and the prizes are \$20, \$15, \$10, and \$5. See back cover for particulars.

## LEAGUE NOTES

A VERY gratifying response was made to problem one. More outline drawings for a punch bowl than we dared hope for have been received, and best of all these forms are strictly original. League members who have sent these first problems for criticism, have taken one step forward. Our desire has been to obtain for this important work a critic who is an artist, and who having taken these initial steps, can understand our weaknesses and our efforts to overcome them, our emotions and the ordeal by fire which we, ourselves, must pass through before these imperishable conceptions can "add to the knowledge and quicken the happiness of mankind." Such an one we have secured in S. Linderoth of the Alhambra Ceramic Works, Chicago.

The purpose of the League is to establish a National School of Mineral Painting. There is no greater field for improved design than in pottery and overglaze decoration. We have planted one seed, and have now the root of a school. The full power and right place will be accorded us. The self complacency which has been our stumbling block has given place to one primal touch of true art.

Our next problem is now before us, a conventional fruit design for Willetts Belleek stein No. 599. As holiday work takes precedence of everything else, we will ask for these problems on or before January 17th, instead of December 17th. The first problems, done on thin paper, rolled, or folded in an envelope, costing only two cents by mail, contained as much merit and were criticised as carefully as those done on fine cardboard, which cost fifty cents by mail. The excellence of technique can be on the finished drawings, after criticism. Only give the thought now, symmetry enough to give a clear impression to the critic, but we wish the privilege of correcting lines with pencil, as the technical terms,

used by artists are often misunderstood. Please send problems to Belle B. Vesey, 6228 Wabash Ave., Chicago.

One gold, one silver, and seven bronze medals, were awarded to members of the League who exhibited at the Lewis and Clark Exhibition at Portland, Oregon.

BELLE B. VESEY, President.

## THE CLASS ROOM

Subject for February, "Lustres." Contributions must be received by the fifth of the preceding month. Prizes as before.

## GOLD WORK—(Continued)

Second Prize—Mrs. G. B. Strait, Cazenovia, N. Y.

THE materials needed for gold work are few, but should be of the best. A  $2\frac{1}{2}$  steel palette knife which must be kept free from rust or dampness, turpentine and a cup to hold it when at work, burnishing sand, two agate burnishers, one sharply pointed, the other large, flat on one side and curved on the other, tapering to a blunt point, a large square shader for the laying of broad surfaces, red sable liners for fine work of various kinds, a Bright's red sable for spaces of medium size, and a palette on which to mix the gold, will be all that will be really necessary. For the latter a covered tile is excellent, though a 6"x6" white glazed tile will do, as the surface is smooth and hard and prevents waste. A piece of ground glass of the same size may be used if the others are not readily procurable. Whatever is selected for this purpose should be reserved exclusively for the gold work and kept away from dust. Both knife and brushes are to be used for no other purposes than the gold work, as repeated washings of these would cause unnecessary waste. After brushes have become clogged with the gold by continued usage, they may be cleaned and the hairs made supple as when new by dipping them in a wide mouthed bottle containing a little alcohol kept exclusively for the purpose. When a sufficient amount has collected at the bottom, put with it the gold washed from the glasses on which the gold comes, and pass the whole through fine silk bolting cloth. When the gold has settled the alcohol may be poured off and the gold dried by artificial heat. Do this quickly to avoid dust. Add equal parts of Dresden Thick Oil and Venice Turpentine sufficient to make it the consistency of gold in its usual form. As this gold will be a little dark it is better to use it for first coats only.

There are two general classes of gold, one the liquid bright, which is a sort of lustre, the other of a true gold finish, the familiar matt gold of commerce. The former is a preparation made from gold in a much diluted state, which thinly applied fires with either a pinkish or greenish iridescence, but if used thickly comes out a brilliant metallic lustre that needs no burnishing, commonly called Bright Gold. This gold rubs off if underfired and cannot be subjected to hard usage. Matt gold, which may be procured at any art store, may also be prepared at home by dissolving either ribbon or coin gold in Aqua Regia, precipitating it from the solution in the form of a powder by means of mercury or copperas, and preparing it for use by

adding oils and a flux made of 1 part borax to 12 parts bismuth. The use of the smallest trace of copper must be avoided in the preparations of gold as it will surely affect the color. Before firing, the gold is a rich brown if pure, but approaches blackness if bulking is used to increase the weight. Unless one uses very large quantities of gold there is no necessity for preparing it, as gold of excellent quality may readily be obtained. After firing, the gold changes from brown to a dulled yellowish tone, but when rubbed with one of the various burnishing appliances, it speedily becomes a clear golden hue whose soft glow brings out the pure colors on the china, enhancing its beauty with not only an attractive but a durable finish. The Roman or fluxed gold prepared by the addition of flux, is to be used on the white china, and the hard or unfluxed, while applied in the same manner as the Roman, is designed to be placed on paste that has been fired, or over color. Unfluxed gold rubs off when placed on white china, and also is undesirable when used over violets and pinks. Gold will rub off if insufficiently fluxed or if it is underfired. A small amount of flux is usually added to even the so-called unfluxed. Red or green gold cannot be unfluxed, as they are formed by combining red or green flux with the common unfluxed gold. A green gold may be produced by adding a small amount of silver to gold. Consequently they should never be used over colors but always on the plain surface of the china. Gold cannot be made into bronzes. By using thought, some one of the golds may always be found that will harmonize with any colors, whether light or dark, or any style of decoration. Liquid Bright Gold comes ready for use, but if it thickens by evaporation it may be thinned by adding essence that comes especially for the purpose, or lavender oil. The matt gold is usually thinned by adding turpentine until of the right consistency for free use with the brush. It must be used thicker than colors, though if pure a thinner coat may be used than if the gold is adulterated. In the end the purest is the cheapest. Liquid Bright Gold, being less expensive than other golds, is sometimes used for a first coat through a sense of economy, the Roman being used for the second coat. It may be finished in one fire by hard drying between the coats, or may be fired twice in the usual way.

#### GOLD IN POWDER.

Some prefer to keep their gold in powder form, mixing with oil only when wanted for use, claiming that its color will be more brilliant and that it will flow better from the brush. The gold which comes in powder form will be found to contain a much larger per cent. of gold than the majority of preparations on the market, consequently must be used thinner to avoid flaking off, or scaling. To prepare it for use mix with equal part of Tar Oil and Fat Oil, after which it may be thinned with turpentine. One method of applying gold to large surfaces, such as backgrounds and wide bands, is to spread a ground laying oil upon the surface to be decorated, pad smoothly and evenly, and when the oil has become slightly tacky, to dust on, by means of a blending brush, the red brown powdered gold fluxed with sub-nitrate of bismuth, distributing it as evenly as possible over the surface, not touching the brush to the uncovered oil. This grounding oil may be purchased ready for use, or it may be prepared by mixing together 3 parts boiled linseed oil, essence of turpentine 6 parts, asphaltum 4 parts, boiling one half hour, stirring constantly with a stick upon the end of which is fastened a bag of litharge. It should be about the consistency of thick syrup.

#### METHODS OF APPLYING GOLD.

Gold should be put on after the rest of the design has been painted, carefully removing the color where the gold is to be placed by means of a cloth moistened in turpentine over the tip of a sharpened stick or brush handle. Sometimes the stick alone will suffice. Or if on plate edges, hold the dampened cloth tightly over the thumb or finger, making the band of color removed wide or narrow as desired by means of pressure. Make the china perfectly clean where the gold is to be used. Next, rub the gold, which comes on tiny glass slabs, with turpentine until smooth. If desired, this may first be removed, for convenience, to the larger tile kept for the purpose as suggested. Fill the brush so the hairs are well charged but not clogged at the heel, and go over the surface to be covered with smooth, even strokes, keeping the gold of as unvarying a depth as possible. It will be necessary to frequently remove as the turpentine evaporates and the gold settles. Occasionally the gold may require to be gently pressed from the brush with the knife, if it shows a disposition to clog. Only wet up such a portion of the gold as will be likely to be used, as repeated evaporations of the turpentine will in time make the gold too oily, and perhaps cause it to blister in firing. For common use, two good coats are necessary to insure good wearing qualities. These need be only of medium thickness, but will wear much better than one heavy coat and one firing.

Sometimes it is practicable to apply one coat, hard dry with oven heat, then put on a second coat, finishing in one fire. For very broad surfaces, it may be advisable to follow the above plan of application, fire, then put on the third coat for a second fire. The two coats are advisable for even the finest lines. For edges of plates or other articles where narrow lines are desired, many find it convenient to touch a finger tip to the moistened gold, then carefully run it along the edge to be gilded. This is a quick method and works well. Gold must be put on after the background has been painted and not allowed to spread over the outline as it will not only present an untidy appearance if uneven, but if thin will appear like a spot of smut. Still the gold should be drawn close to the edge of the painting.

For bands and circles of gold the banding wheel is sometimes used, and if the amount of work to be done will justify the extra outlay they may be considered an addition to a studio outfit. However, considerable experience is necessary for good work. For general use the flat treatment of gold is to be preferred to that of raised work, and the latter should never be used on the inside of any piece of china. When extremely delicate lines are wanted they may be drawn in lightly with the waxed pencil, and this line partially erased with a clean pen knife until only the faintest trace remains. Then apply the gold. Outlining should be done with the raised paste, on the white china, or over fired colors. In some cases designs are drawn in India ink, (which will fire out,) then the article is painted and fired after which the gold outlines are applied.

Gold work should not be used too lavishly, but tact should be displayed in its application. Oriental designs in rich and satisfying color tones, flat enamels beautiful in line and true to the principles of good design, Japanese motifs of black birds, peach blossoms, or bamboo, or almost any naturalistic or conventionalized design that may be conceived is greatly improved by the addition of gold,





GOOSEBERRIES—PAUL PUTZKI

(Treatment page 206)

even though applied only in the form of a delicate narrow band, or picked out with finest tracteries.

#### BURNISHING.

Burnishing the gold after firing may be done by means of a glass brush made of a compact mass of glass fibres bound together, in most cases using a circular motion. In using this method care must be exercised in order to avoid getting the tiny particles of glass in the fingers, or worse still, inhaling them. An equally satiny finish may be produced with less effort by the use of burnishing sand. Pour some of this sand into any sort of a receptacle, wet with water a soft bit of old linen, touch to the mass of sand and with what adheres to the cloth rub the gilded surface until it glows with the desired brilliancy, frequently moistening the cloth as the best results are produced by the use of a small amount of sand and an abundance of water. When the piece of china has dried, the sand found clinging to the surface may be brushed gently off into the original pile, to be used again. By either of these methods a soft, lustrous finish may be obtained, more or less brilliant according to the amount of polish given. If the most intense brilliancy possible is desirable, an agate burnisher may be used, care being taken to touch each part as otherwise a scratchy appearance will result. The use of the burnisher will harden gold and cause it to wear better, in the same way as plated silver is hand polished to insure wearing qualities. Consequently it may sometimes be advantageous, where a table piece is to receive continuous usage, to polish the gold with an agate burnisher after the first fire, and with the sand after the last fire if the finish produced by the use of sand is the one desired. Burnishing may be done more quickly and perhaps better if polish is applied while the piece is slightly warm from the kiln, and, to produce the best results, it is essential that nothing touch the gold after the firing until the burnishing is done. Finger marks made before burnishing frequently detract from the beauty of an otherwise perfect piece of work.

Sometimes a broad band or surface of gold may be greatly enriched by the use of a combination of polishes. For example, after the piece has been fired, burnish it and fire again without putting on an additional coat of gold. This dulls the gold without destroying its identity. Then by means of the sharp pointed agate burnisher trace on scrolls or some geometric design suited to the style of the rest of the decoration. The result will be clear, glistening lines on the more subdued gold ground work, and make a pleasing variation from the usual treatment of gold.

For the gold on paste lines or around jewels, use the pointed agate burnisher.

It is advisable to fire all color before putting gold over it, and then the unfluxed should be used, although if the color is thinly applied and hard dried, the Roman may be applied before firing with fairly satisfactory results. Heavy colors require a hard fire, but even if applied after firing the gold may peel off if the color is too thick. On an ordinary tinted ground the unfluxed gold may be used without cleaning out the ground, but if the surface has been dusted it will probably be too heavy to take gold well and the pointed stick may be used to remove the color, after which the Roman gold may be used. Sometimes liquid bright gold will look well, as when used over color it does not present so tawdry an appearance as when applied to white china. The Roman gold on

bare china is to be preferred. Color is occasionally used over gold that has been fired, and if used thin will present a bronzed appearance but if just right the gold will not show through. If too thick, however, the color will flake off in scales, which defect cannot be remedied. Roman gold may safely be used over lustres and lustres over gold, provided the latter is burnished before the lustres are applied. A broad space of some desirable color of lustre, overlaid with a heavy all over design in gold, will, if judgment is shown in the selection of the design, prove very pleasing. Occasionally designs in black or other dark colors are outlined on gold grounds. If the metals are unadulterated, gold designs may be placed on silver or silver on gold, after the first to be applied is burnished. Gold may also be used on paste before firing if the latter is thoroughly dry through and through. To be simply surface dried is not sufficient. It is always best to fire the paste and apply two coats of gold before firing again. Gold, if underfired, will appear much darker than is desirable. Occasionally it looks dark if well fired, in which case it is safe to assume that the brushes or palette were not thoroughly clean, that oily, poor gold had been used, or that the paste was poor. Possibly the steel knife becoming discolored from dampness may have caused this. The make of china should cause no trouble with the gilding, a medium fire being all that is necessary. If enamels are put on gold grounds it is customary to leave a tiny spot of white china for the enamel to cling to, that the bubbled effect which is apt to come when enamels are placed over gold may be avoided.

#### REMOVING FIRED GOLD.

This may be done with either Hydrofluoric acid or Aqua Regia. The latter is preferable as the design on the china does not have to be covered with wax in order to protect it, for Aqua Regia will not remove the glaze. The fumes should not be inhaled. No amount of gold will atone for or cover up poor work, but proper manipulation of the right materials, and practice combined with patience, will enable one soon to do satisfactory gold work.

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#### Third Prize—Miss Sidney Scott Lewis, Georgetown, Ky.

If the gold has been on hand sometime, and is very hard and separates into little balls, it needs just a drop or so of fat oil, a little heat and lavender oil, and your gold is as good as new. The gold will blister wherever it touches heavy color, especially unfired color, over a light tint the unfluxed gold can be used but the tint should first be fired. To put on a smooth, gold ground on white china, use Roman gold, perfectly clean and almost "runny". Use a large, medium, or small (according to size of surface to be covered) flat square shader. Work the brush into the gold until it has gotten pretty well charged, keeping the touch as flat and broad as possible. Put on the gold in flat, broad, even strokes, blending the strokes into each other as you work. Do not try to put on the gold too thick for the first fire, but as evenly as you can. Then for the second fire put on a crate of unfluxed gold and the result will be a bright even back ground. If you want surface, burnish for the first fire but not the second, if the gold is not thick enough after first fire re-touch with thin wash but do not burnish. Gold can be padded on just like color and makes a soft pretty back ground, or it can be stippled with the Fitch stipplers of different sizes as





FRUIT BORDERS—HENRIETTA BARCLAY PAIST

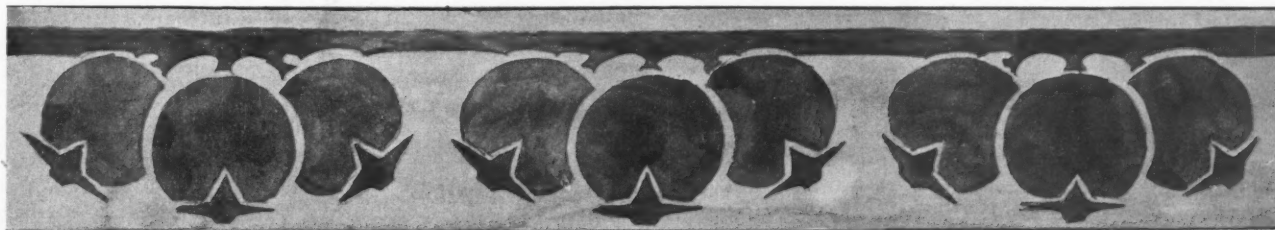
MOUNTAIN ASH

BAND.—Black, Pompadour, Carnation or Yellow Red, Olive or Brown Green. Sketch the design with India Ink. Oil the background with Grounding Oil. Dust with Glaze or Mat Black. Clean out design, paint the fruit with Pompadour, leaves and stems a soft green. Fire. Repeat the background if necessary. Glaze fruit with Carnation, strengthen leaves and fire.

PLATE BORDER—Same colors, except for background. Use Yellow Ochre moist and pad, making a background old Ivory.

CRAB APPLE

Fruit, Pompadour thin. Stems, Yellow Brown. Background and blossom end, Olive Green. Body of stem Old Ivory.



the case requires. A very good effect is obtained by tracing or etching many different designs on the gold by using a sharp burnishing tool. Be careful and draw in the design just as it should be as mistakes cannot easily be remedied. The beginner should try and learn to do good outlining with gold, as it is one of the most effective as well as one of the most general uses to which gold may be put in china decoration. Have the gold so that it will flow readily from the point of a No. 0 or 1 sable liner. Hold the brush lightly, but firmly, do not load it with gold but have it well filled and pointed. Lift the brush as seldom as possible. Long, even lines that show no break or patching, not thin here and heavy there, but even and sure in execution. If the lines need straightening and evening up, take a small flat, square quill brush, dip in alcohol, wipe nearly dry and run along the side of the lines or when dry scrape into evenness with a pen knife. For outlining on white china use Roman gold. If one has a steady hand, and can leave the lines as they are put, then it is safe to outline on fresh tint by using unfluxed gold, but there is always the risk of spotting or scratching the fresh tint. In banding or lining china with gold the most accurate and rapid method is to use the wheel, but many have no wheel or find it difficult to manage, so with care and practice bands and lines may be put on free handed with satisfactory results. To put gold on the rim of a plate or cup have the gold mixed rather "pasty", dip the tip of the middle finger in the gold and rub in around the edge and it will go on as smooth and even as one could wish, much more so than you can possibly put it on with a brush.

Gold should be fired a rose color heat. When properly fired it is a soft, unglazed yellow, and will burnish readily. If underfired it will rub off when you attempt to polish it. If fired too hard it will crack or blister and will not polish. The best burnisher for all around use is the glass brush. Be careful and not get the glass in your hands, and do not let any of the little bits fall into your paint, for it will ruin it. And always wash china that has been burnished with glass before repainting, as every particle will fire on to the china. For a very high polish and lines, use an agate burnisher. For large surfaces or places you can not reach with the glass brush use burnishing sand.

When once on, liquid gold is hard to remove, and even with care is liable to come out in the fire in dark, purplish spots when one thinks it had been entirely removed. Unless put on just the right thickness, and properly fired, it crackles and comes out a coppery color. Do not use it on the Royal Worcester colors or on Belleek china. If much liquid gold is used and fired with other things it often affects the brilliancy of the other colors and many will not fire it except by itself. Used under the different lustres, very pleasing results are often obtained.

Green gold and red gold can be used on white china or over color. To these golds or to the bronze colors you can add even Roman gold and get some charming combinations. Green gold is very easily prepared, 3 parts silver to 9 parts unfluxed gold. Fluxed gold is best used over paste. There is a gold essence that is often used in thinning gold, silver and lustres but lavender oil generally answers all purposes. If the gold blisters, or comes out rough after firing, rub very lightly with the finest emery paper, retouch and refire. Always have china perfectly dry when you put on gold and thoroughly dry the gold before firing. Often (especially on Belleek china

which literally seems to eat up gold) you can dry gold thoroughly, then give it another coat before you fire it. Gold is very fine under the lustres, you get very beautiful and unexpected results. Also by using a thin coat of gold over a fired lustre, padding the gold and letting the lustre show through more in some places than in others, you get surprisingly beautiful things. Brushes for gold should be clean and fluffy. Too elaborate use of gold often spoils and cheapens an otherwise artistic piece of work. The too lavish use of gold, the feeling that there must be a bit of gold on every piece of work is one of the pitfalls that beginners and amateurs must learn to avoid.

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#### Fourth Prize—Lucy L. Brown, Roxbury, Mass.

[EXTRACTS ONLY]

To apply liquid bright gold, dip the brush directly into the gold fluid in the bottle and put on the china just as it is, if this ever grows too thick, dilute with the gold essence which comes with it, or a little oil of lavender, never under any circumstances let turpentine touch it or you will ruin the gold; liquid bright gold is similar to lustres and raised paste may be used with them in a design on china.

Gold over raised paste is one of the richest methods used in gold work. Use Hancock's paste for raised gold; take out sufficient powder on the ground glass slab, use just enough Dresden thick oil or fat oil as you prefer, to hold it together and not separate, rub well, breathe on it several times and turn it over with the knife, then dilute with lavender oil, breathe on it again, turn over and over with the palette knife until about as thick as cream and so that it does not spread. If, when using it becomes too thick, thin with the lavender oil, and breathe on it again, if it grows thin breathing on it and turning it over will help it.

For modeling, as in little roses and leaves, it must be a little thicker than for lines and dots; a beginner had better have the paste fired before putting on the Roman gold, but it can be done before firing if the paste is thoroughly dry. If the paste does not take the gold easily after being fired, put a little turpentine on the paste with the brush and it will be a great help. Paste should lose its shine and appear dull in about an hour after placing it on the china.

In modeling use the shaders for lines and dots, the sable riggers; the process is similar to that for enamels, which was explained in the last Class Room; be careful in going over the raised paste with the gold to keep on the design. Raised gold is not serviceable for hard wear.

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#### Fifth Prize—Miss Ella Adams, Yellow Springs, Ohio.

[EXTRACTS ONLY]

Several kinds of gold come tightly covered and these seem preferable since they are not so liable to be dry and hard but are moist and easily transferred to the glass slab.

Lavender oil should be used in with a miserly hand, however, since too much oil makes the gold run. Some decorators use a pen for fine lines instead of a brush. The gold should be of a thinner consistency for pen work. Practice upon undecorated china to secure the right swing to your brush or pen instead of rushing boldly to the attack of a decorated piece of china that is waiting for the finishing touches of gold. Either Roman or unfluxed gold can be used over paste, although the unfluxed gold is brighter in effect. The gold should be applied with the medium sized pointed brush upon paste since the





PEACHES—SARA REID McLAUGHLIN

(Treatment next page)

smaller brush works too slowly for anything but outlining. Should the unfluxed gold be used, by mistake, upon the white china there will be nothing left for your trouble after firing, for since it is unfluxed, there is nothing to hold it to the china. Liquid gold and turpentine are sworn enemies, the turpentine turning the gold into a purple, so a separate brush (washed in alcohol before and after using) should be kept for the liquid gold.

I tell with fear and trembling, for without it is done neatly it were better never done. After the gold has been mixed with turpentine put the piece of china to be "edged" in the left hand and dip the tip of the little finger of the right hand in the gold, taking up only a small portion. Apply to the edge with a delicate touch. Quite often the piece of china can be slowly turned with the fingers of the left hand acting as a banding wheel. This gives a smooth band of just the amount required not to blister. So often gold work comes from the kiln dull and the gold is branded as inferior when in nine cases out of ten the brush, china or oil is not clean and thus adulterates the gold.

Use the burnisher with quick, light strokes, not with heavy muscular ones as if you were determined to test the solidity of the china.

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#### Mention—Bertha Graves Morey, Ottumwa, Ill.

[EXTRACTS ONLY]

In using gold bronze do not grind as it grinds the little gold flecks out and destroys the beauty. Mix the same as the fluxed.

#### DUSTING ON GOLD

Paint the surface over with liquid gold paint and dust powder gold into this. The most beautiful gold effects are made in this way.

#### LIQUID GOLD PAINTS

are prepared ready for use. Use brush that can be dipped into bottle and lay on the ware as smoothly as possible. Be careful to use brushes that have been cleansed first in turpentine then in soap and water and lastly in alcohol and do not use in paint until perfectly dry. If damp brushes are used the paint will appear blackish. Metal colors as silver, bronze and platinum should be worked smoothly and not look more streaked than necessary. Make your brush strokes as nearly in the same direction as possible. I would advise three thin coats, each coat fired, rather than two heavy coats of paint as it gives much better results. Roman gold applied over a fired yellow brown gives a good rich color. Metals applied over their respective liquid paints, fired, give fine wearing qualities. This plan should be followed when painting handles and articles that will be much handled in using.

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#### Notes by the Editor.

A good gold is known by its warm brown color not more than a medium tone; if darker, it probably has bulked of lamp-black or charcoal, or is adulterated in some other way. Be sure your gold rim shows from the top of plate or saucer. If your edge or rim is ragged, dry thoroughly and run a pen-knife or scraper along it. Always clean with a rag or stick moistened with water after cleaning with turpentine or alcohol, especially after liquid gold. You will then be sure no particle remains to soil gold or plate.

In using an old hard pad of gold, if the gold works up "grainy" after warming, add a drop of thick oil, or if that does not help, try tar oil or lavender instead of turpentine for painting. Sometimes even that will not correct the trouble. Then dissolve the gold in alcohol, stir thoroughly, let settle in a deep cup, pour off the liquid, pour residue on glass slab, and when dry mix up freshly with thick oil and tar, half and half, to a stiff paste, and thin with turpentine as before. Under all circumstances put on gold last, being careful to dry thoroughly, color or lustre, over which you wish to place a gold design before firing, or close to which you wish to put a gold outline.

If you wish to make a gold design on a heavily grounded color it will be absolutely necessary to clean out the design with a steel point or knife when the color is dry, then fire before putting on the gold, otherwise the gold will either disappear entirely or leave a rough dark line or bubble up and separate. For gold outlines in flat enamel work, it is safest to fire the gold outlines first and add the flat enamels for a second fire. If the enamels are fired first they may chip in second firing, and it requires skill to put gold outlines next to unfired enamels without touching the latter, which would spoil the effect. A circular motion should always be used in burnishing, to avoid scratching lines. Over light tints, well dried in oven, gold designs can be drawn in unfluxed gold before firing, the latter may also be put on raised gold before firing, if the paste is slowly and thoroughly dried first. To remove gold use *aqua regia*, when there is no color below the gold, otherwise Hydrofluoric acid will be necessary.

For etched gold on china, draw your design carefully in India ink, heat your piece and pour melted wax over it; then with a steel point, pen-knife and stick remove the wax from the portions to be etched—either background or design. With a pointed stick put the Hydrofluoric acid on the uncovered spaces, leave it there perhaps ten minutes, then wash off under running water. Remove a small portion of wax and see if the etching is sufficiently deep; if not, replace the wax and repeat the process until satisfactory. The greatest care must be taken not to inhale the fumes or allow a drop to touch the flesh, as the effect is most injurious. Use the acid near an open window, and if the acid touches the skin, hold the hands immediately under running water and scour with nail brush; even then you may be badly burned. The inhaling of the fumes is injurious to the lungs. The acid comes in a rubber bottle and must always be tightly corked and kept away from china or glass, as even the fumes will injure the glaze. It is best kept in the open air. A little moisture on the china is sometimes thought to help the acid eat the glaze of the china.

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#### PEACHES

Sara Reid McLaughlin.

For peaches, use Lemon Yellow, Silver Yellow, blending into Blood Red and Dark Brown. In darker tones let some Yellow Green and Grey Green tones be worked in, keeping touches short for bloom effect, painting the lower peaches and leaves in lower key. Stems in Yellow Brown shaded with Auburn Brown in second firing. Leaves in Yellow Green, Apple Green, Brown Green, Shading Green and Dark Green. Background, Egg Yellow, Yellow Brown, Brown Green, and Shading Green. In second and third firing, strengthen the design and background, adding shadowy effects.





## NORWEGIAN BLUEBERRIES FOR A FRUIT PLATE—JEANNE M. STEWART

THIS graceful little berry is quite similar in growth and color to some varieties in our own country. The trailing vine grows close to the ground. For painting the berries make a mixture of Banding Blue, Ruby Purple and Black in two shades, using less of the Ruby and Black for the lighter shade. A few touches of clear Ruby Purple could be used to advantage in some of the berries not quite ripe. Those at the ends of the sprays may be painted with a light shade of Yellow Green and shaded with Ruby Purple. The leaves are a clear pure green with touches of

warm color (Yellow Brown may be used) on tips of a few of these.

The background shades from Ivory Yellow to Greyish Green tones which should be very dark around the principal cluster and towards the edge of the plate. Stewart's Grey is used with some of the berry color in the lighter greys to which Shading Green is added for the darkest parts.

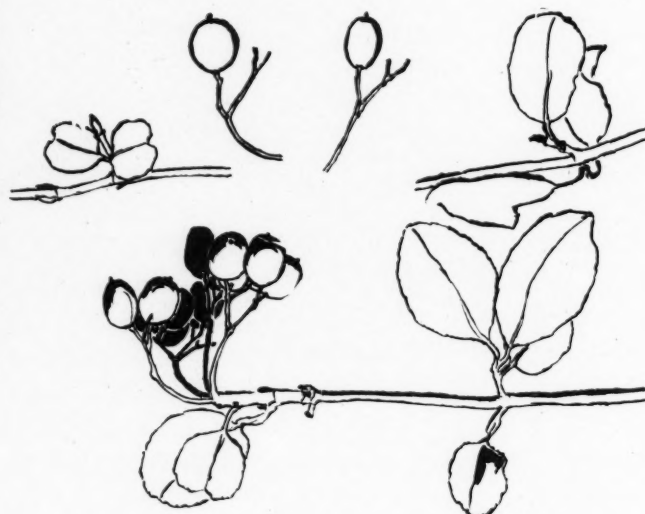
Dusting with powder color in the last painting much improves the color and softens shadows.



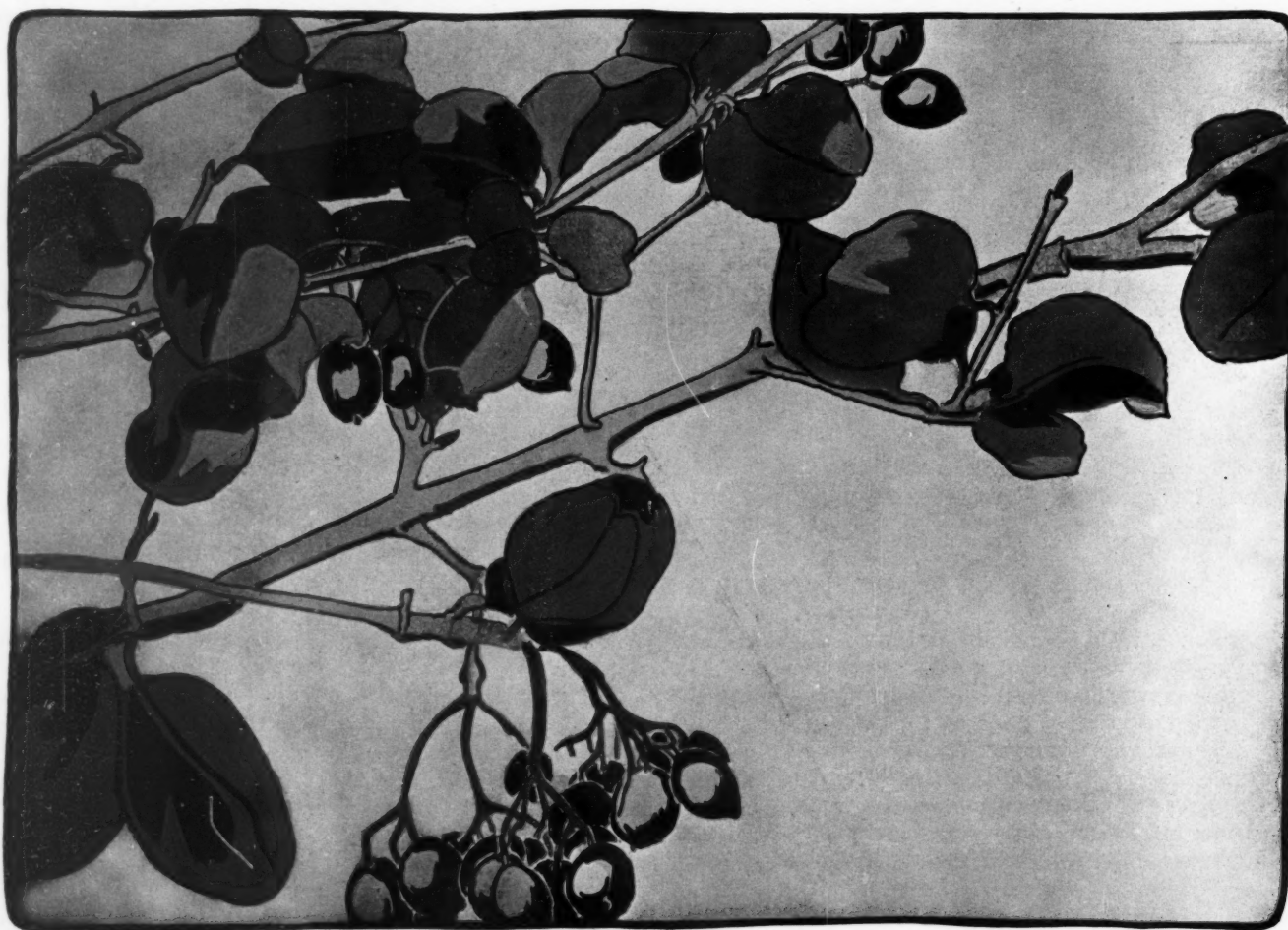
MARMALADE JAR IN BROWNS—MINNA MEINKE



INSIDE BORDER FOR MARMALADE JAR

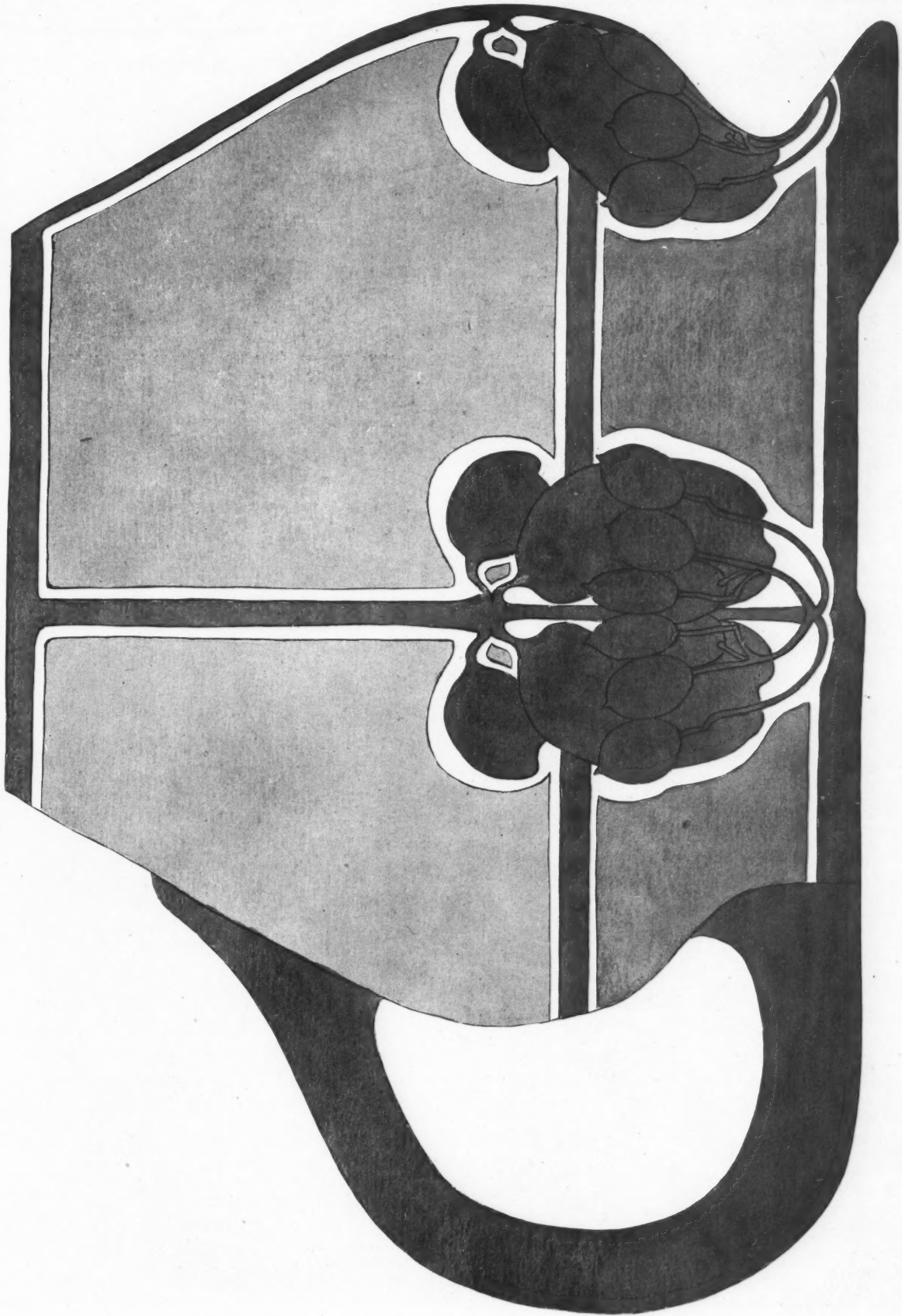


BLACK HAW—HANNAH OVERBECK

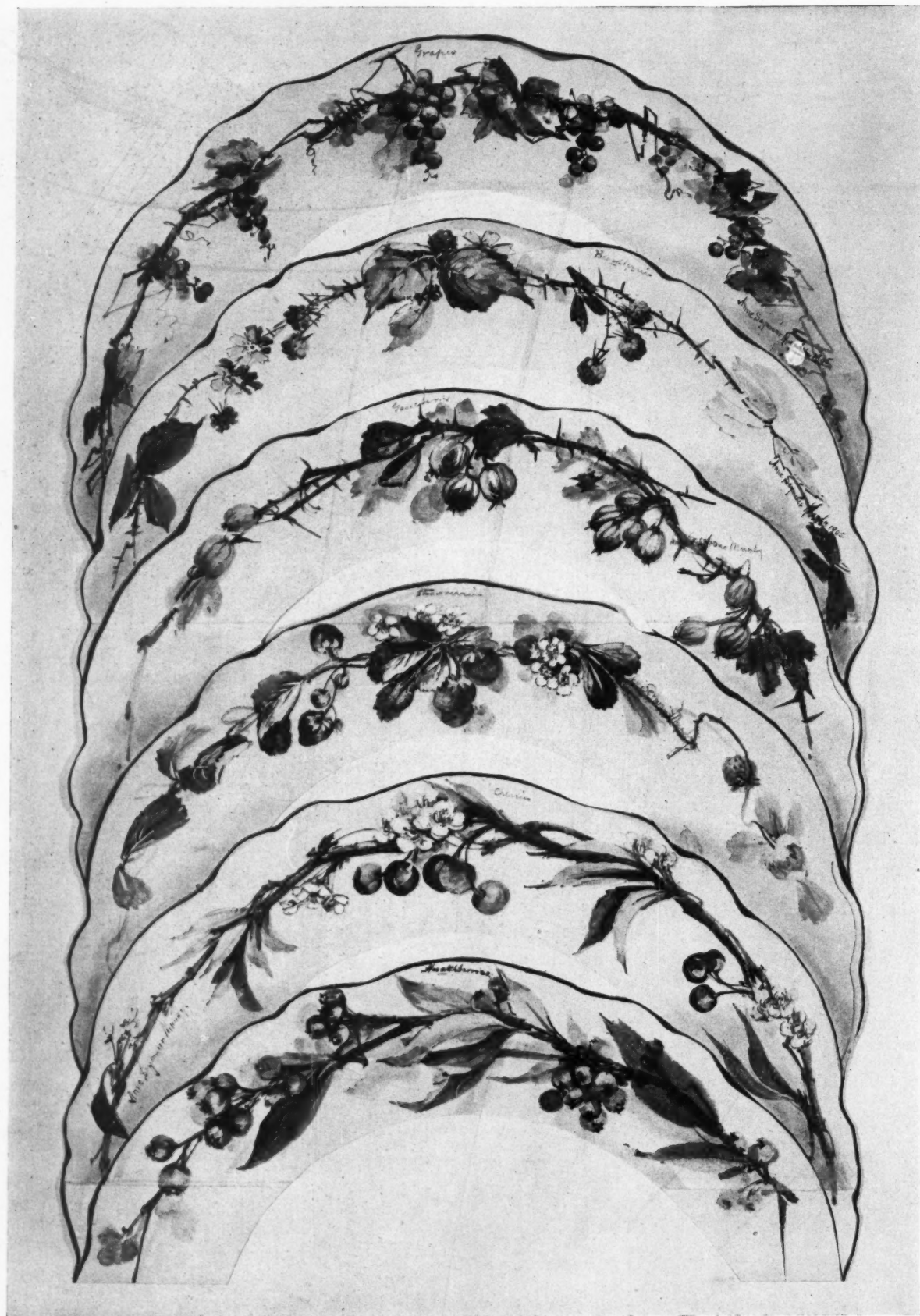


BLACK HAW—HANNAH OVERBECK





CONVENTIONALIZED BLACK HAW DESIGN FOR PITCHER—HANNAH OVERBECK  
To be executed in olive and yellow browns with black outlines.



FRUIT BORDERS—ANNE SEYMOUR MUNDY



## FRUIT BORDERS

*Anne Seymour Mundy.*

*Little Grapes.*—Deep Blue Green, Banding Blue, Light Violet of gold or Fry's Violet No. 2 with less violet and more blue in lower part of bunches. (Reverse order in blackberries.) *Grape Stems*—Brown green, this, using turpentine instead of oil in putting them in, as also in woody stems, for which use Yellow Brown and Ruby thin. For greyer stems, Yellow Brown and Black. *Leaves.*—Apple, Moss and Brown Green, with Violet, Blue or Yellow Brown in shadows.

*Blackberries.*—Same colors as for grapes.

*Gooseberries.*—Apple, Moss and Brown Green, with Pale Yellow on lighter parts; Warm Grey and Blood Red, to shade riper ones. Leaves, Apple, Moss, Royal, Shading Green, with warm Grey and Blue in shadows. Stems, Yellow Brown, Black, with occasional touches Blood Red.

*Strawberries.*—Carnation, Capucin Red, with Blood Red and Ruby in darker berries; Yellow and Green in unripe ones. Stems on berries, Apple and Moss Green; trailers between clusters, Yellow Brown and Ruby thin. Hairy parts very thin and fine, with Brown Green. Leaves, Apple, Moss, Royal Green; Shading Green used sparingly.

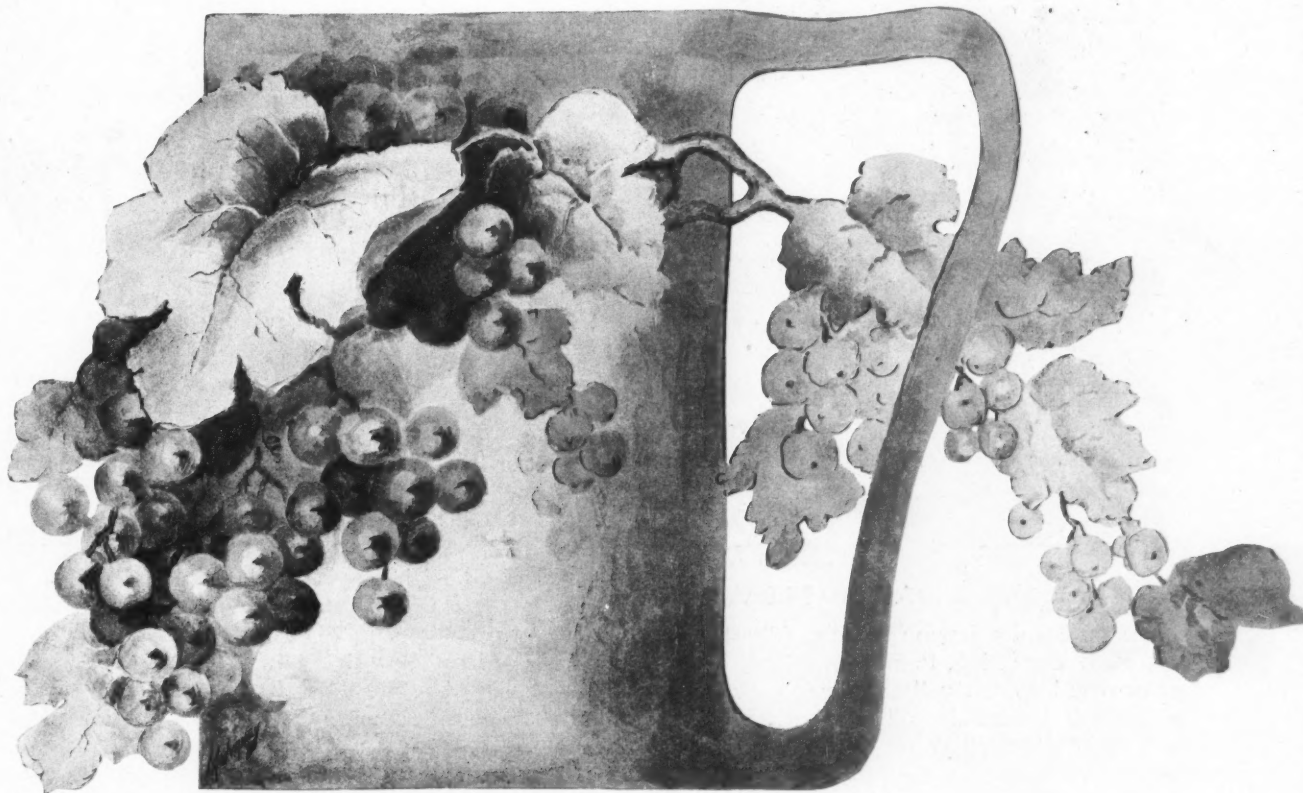
*Cherries.*—Pompadour Red, Blood Red, Ruby; stems, Apple and Moss Green, shaded with Brown Green. Leaves, lighter green in tone than strawberry leaves, same colors. Woody stems, Yellow Brown, Chocolate Brown, Black; use thin; depend on effect of turpentine in shading.

*Huckleberries.*—Deep Blue Green, Violet and Copenhagen Blue, with touches of Pale Yellow, Green and sometimes Ruby thin on greener berries. Leaves, Apple and Shading Green; shadows, add Copenhagen and Violet to greens. Stems, Brown Green, darker ones Black, Chocolate Brown, Violet.

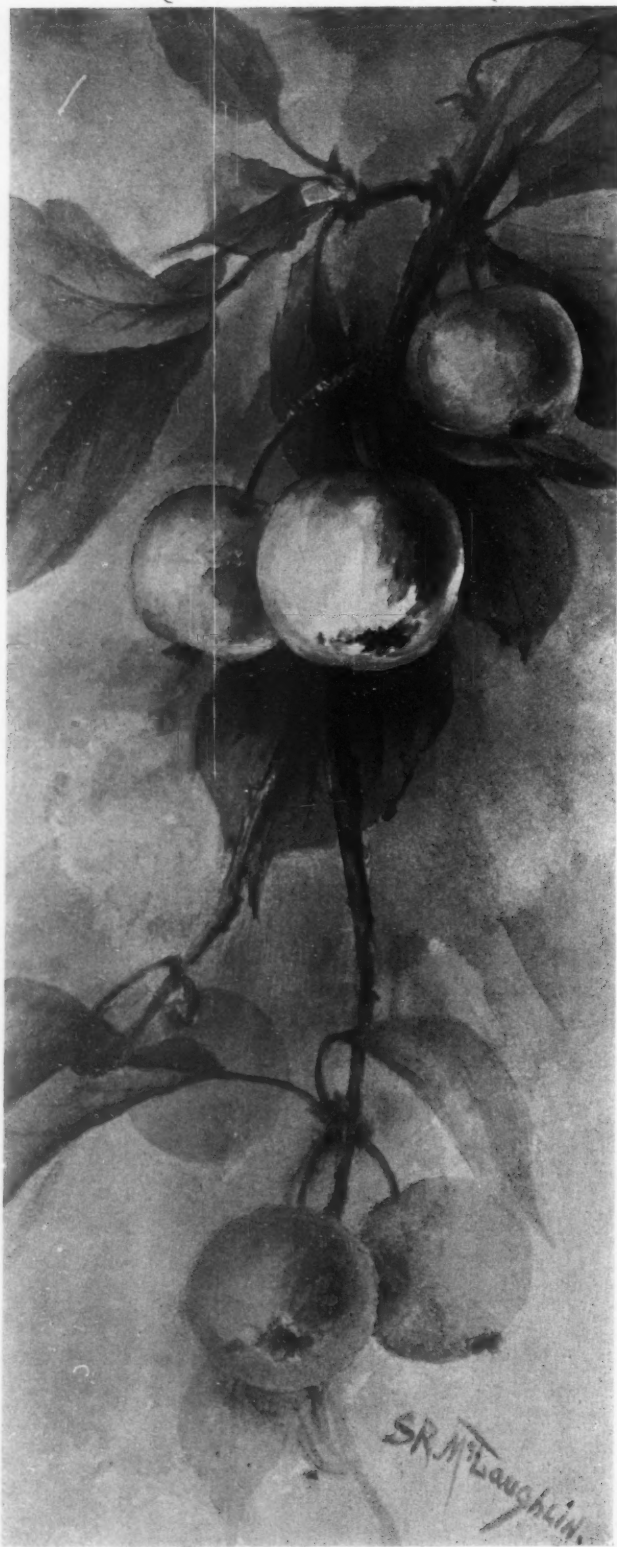


NORTH WOODS, FULTON CHAIN

Sketch of birches, by George H. Clark. Suggestion for a stein.



CURRANT STEIN IN BROWNS—M. MULLANY



**APPLES—SARA REID McLAUGHLIN**

**F**OR apples use Lemon Yellow, Alberts Yellow, Yellow Red, Carnation, Pompadour Red, blending the yellow or reds into soft yellow greens, with Copenhagen Blue for greyish blue. Keep high lights clear and brilliant, the reflected lights softer in tone. Leaves, Apple Green, Yellow Green, Moss Green for lighter ones, Brown Green and Shading Green for darker ones. For shadowy leaves use Violet of Iron or any color which will be harmonious

with the background. For stems, use Copenhagen Blue, for blue grey lights, strengthened in second firing with Auburn Brown. Use Yellow Brown for pips strengthened in second firing with Auburn Brown. Background, Copenhagen Blue, Violet of Iron to Warm Grey, Yellow Red to Blood Red. For second and third firing deepen above colors, adding detail.



**WINTERGREEN—MAUD E. HULBERT**

**T**HE leaves are a dark glossy green, and the berries a little darker and larger than holly and of rather a waxy texture.

Yellow Green and Moss Green, Brown Green and Shading Green for the leaves, use more of the Shading Green than of the others. Some Chestnut and Finishing Brown in the stems. Pompadour Red, Carnation No. 1 and a little Yellow Red for the berries. A blueish green background would be good. Copenhagen Grey, a little Old Blue and some Violet of Iron in the shadows.





PUNCH BOWL—HELEN PATTERSON

Body of bowl deep maroon; wreaths of gold with cream white outlines; birds, rabbits and berries, dull ochre with gold and white outlines; gold band at top and bottom.



#### CHESTNUTS—MARY BURNETT

**D**RAW design carefully especially the open burr. For the nut use Ochre or Yellow Brown, and Finishing Brown with a touch of German Black to give depth and leave apex of nut white or it may be taken out with point. The inner part of burr is very light yellow with a little Ochre near points. The prickly part is dark Brownish Green with some sharp marks taken out with a point. For the other burrs use Moss Green and Brown Green for lightest one, and the others may be a little darker. The leaves are sharply serrated, and most of them should be painted with Autumn tones. Use Yellow Brown, Finishing Brown and a little Red and the others may have Moss Green, and some Brown Green.

#### EXHIBITION NOTES

**T**HE Mineral Art League of Boston held their annual exhibition the week of October 23rd, at the Westminster.

It was opened the evening of the 23rd, by a Private View. During the week there was a large attendance with good sales. The work generally was of a much higher standard than ever before. Miss Fairbanks showed a shallow bowl in reds and black which was excellent, resembling a Japanese lacquer, also a vase in a conventional design of Cyclamen which with other pieces was well done.

Mrs. Swift's exhibit of gold with Lustres was very rich and admirably executed. Mrs. Gertrude C. Davis' work was of panels treated naturalistically of roses and grapes. The technique was very good as usual. Mrs. Bertha Davis' display of grey blue conventional designs was pronounced by all as nearly perfect in color and de-

sign. Miss Heath showed good conventional work in lustres and colors. Miss A. I. Johnson exhibited a tea pot in dull reds with a design of nasturtium leaves in bronzes which was a gem. Miss Page had a large vase in semi-conventional design of the Bird of Paradise flower, also a vase with a shell base done in green lustres, the upper part being green sea-weeds with water lines of gold. Several framed panels of landscapes and figures were also in her exhibit. Mrs. Ryder's punch bowl with an inside narrow border of tiny grapes in their natural colors and the outside in a conventional grape design in lustres was a good piece of work and much admired as were her figure panels. Mrs. Mayhew's work showed the effect of diligent study of design in her most excellent exhibit. Mrs. Fitz's dessert set with gold etched border was good in design and treatment. Mrs. Bakeman's display of gold and white and jewel work was very dainty and well executed. Mrs. Bessie Cram had a good exhibit principally conventional, a wine set in pink and gold on white being beautiful in design and workmanship. Also a tall stein done in brown green and black with a landscape band at top in same colors with panel lines of black, was one of the most admired and well executed pieces in the exhibition. Mr. Callowhill's punch bowl and other pieces came in for a goodly share of admiration as did the work of the following members—Mrs. Safford, Miss Prince, Miss Carter, Mrs. Morse, Mrs. Perrin, Miss Haskell and Mrs. Jarvis. The catalogue was attractive and netted a good sum.

#### LARKSPUR (Supplement)

*Laura B. Overly*

White Flowers.—Grey for first fire with a bit of yellow in center, second fire, very thin Violet.

Violet Flowers.—Violet No. 1 and 2. Leaves, Yellow Green, Dark Green and Violet. Background, Violet and Grey.

#### GOOSEBERRIES (Page 193)

*Paul Putzki.*

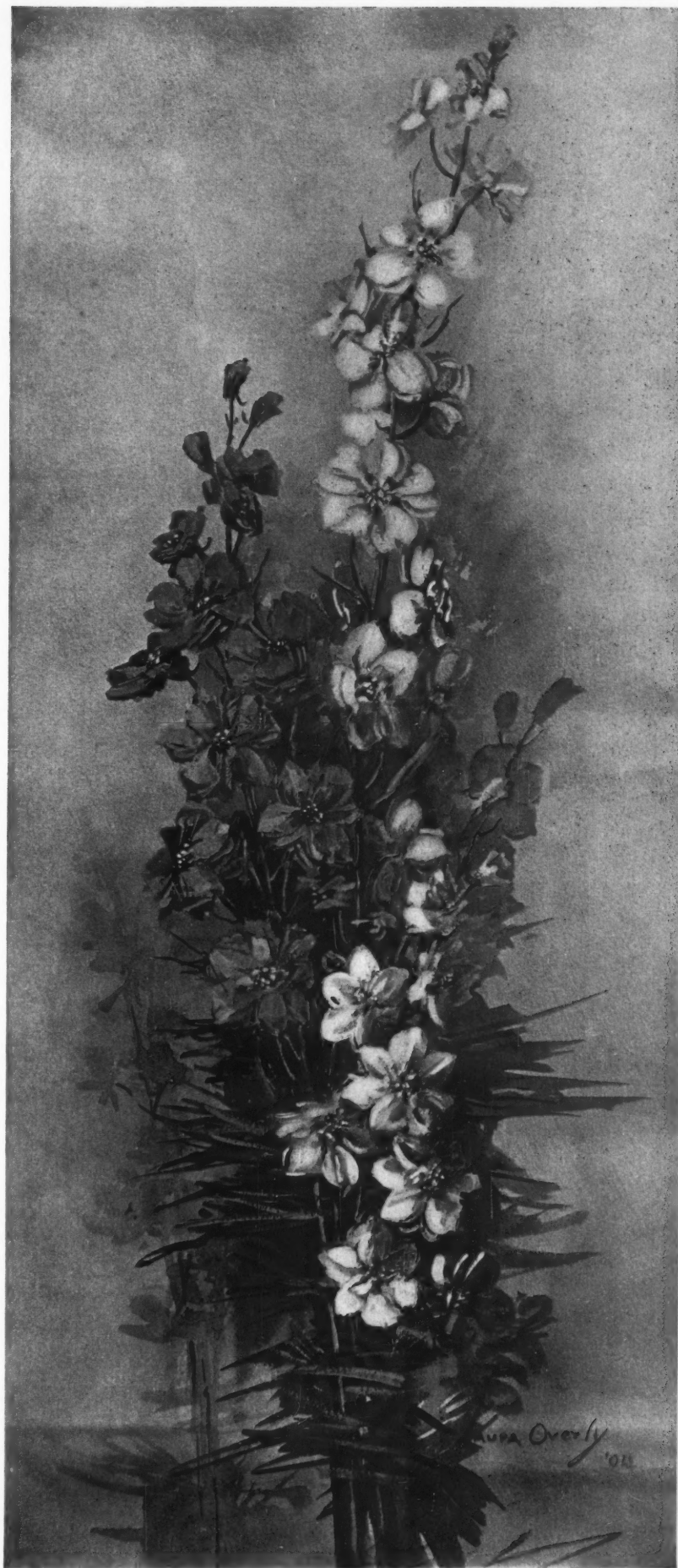
The English gooseberries are much larger than the American variety and come in different shades, from a light yellow green to a dark red. For the lighter ones use Canary Yellow mixed with Dark Green, shading with Yellow Red. Paint the darker ones flat with Carnation, shading in Blood Red and taking out some high lights with a clean brush. For the leaves take Dark Green, Yellow Green, Brown Green and Black Green. The background can be done in the same shades.

#### STUDIO NOTES

Readers of *Keramic Studio* will be interested to hear that Mrs. Worth Osgood, once the honored president of the National League of Mineral Painters and for many years identified with Ceramic work in Brooklyn, has taken charge of the Department of Arts and Crafts in the new school under Miss Howe and Miss Marot, at Dayton, Ohio.

Mrs. Osgood has been interested in pottery work for the last few years and has exhibited some nice things both in form and glaze. She will teach this branch of crafts work at Dayton as well as the classes in Design. We congratulate those who will have the pleasure and profit of working under her instructions.





LARKSPUR—LAURA OVERLY

JANUARY, 1908  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.



RESEARCH STUDY

The purpose of this study is to investigate the effects of various factors on the performance of the human body. The study will focus on the relationship between physical fitness, diet, and mental state. The results of this study will be used to develop a comprehensive program for improving human performance. The study will be conducted over a period of six months, with data collected at regular intervals. The study will involve a group of participants who will be monitored throughout the study. The study will be conducted in a controlled environment, with all variables held constant except for the factors being studied. The study will be conducted in a laboratory setting, with all equipment and materials provided. The study will be conducted in a professional and ethical manner, with all participants fully informed of the study's purpose and procedures. The study will be conducted in a systematic and organized manner, with all data carefully recorded and analyzed. The study will be conducted in a thorough and comprehensive manner, with all aspects of the study being fully explored. The study will be conducted in a professional and ethical manner, with all participants fully informed of the study's purpose and procedures. The study will be conducted in a systematic and organized manner, with all data carefully recorded and analyzed. The study will be conducted in a thorough and comprehensive manner, with all aspects of the study being fully explored.



**RASPBERRIES—IDA M. FERRIS**

Use a thin wash of Poppy Red for lightest parts with Blood Red to shade. Add a little Blue in shadow ones and sometimes a little Ruby. For leaves use Verdigris, Olive Green and Dark Green.

For first fire in background use Albert Yellow in lightest parts and wash in leaf effects in second fire with Brown Green. In darker parts use Yellow Brown, Olive Green and a little Brown.

**CHERRIES—MARY BURNETT**

For middle cherries use Fry's Blood Red, with a little German Black for the dark tones, and keep the edges soft and greyish by using a very little blue with the red. The cherries at the side may be partly green. Use Moss Green, Brown Green, and Dark Green for leaves. For the background use browns and greens, shading into ivory with Ochre for the lighter parts.

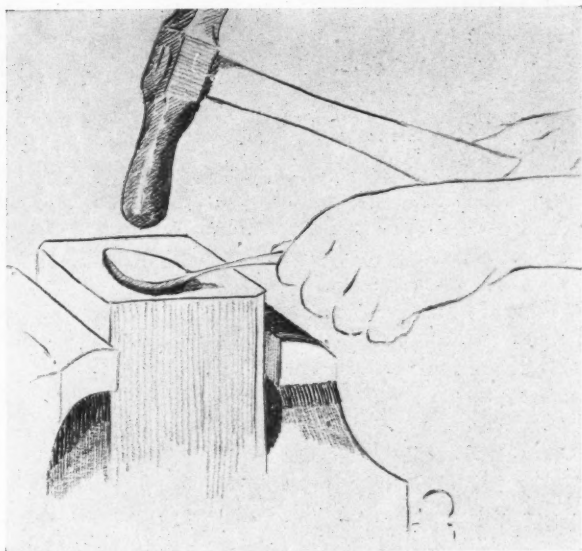


# THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

*Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



No. 1.

## THE MAKING OF A SILVER SPOON

*Harry S. Whitbeck.*

In the making of a spoon the design is of course the first consideration. Above all things have the spoon practical. It should be graceful in line, easy to handle and made of silver thick enough to be lasting, for this spoon if well made will not be worn out for years to come, so let us leave for future generations something worthy to look upon and use.

It is well to model the design in wax or plastilene as this gives us a definite shape to work for, not only in outline, but in the curves of the bowl and handle as well.

After the design has been finished to your own satisfaction, make a simple outline drawing on paper exactly as the outline is to be and transfer this outline to a piece of thin sheet brass (about 20 gauge) making the centre line of the design coincide with a line drawn on the brass. Saw out this brass pattern and file the edges very true and smooth.

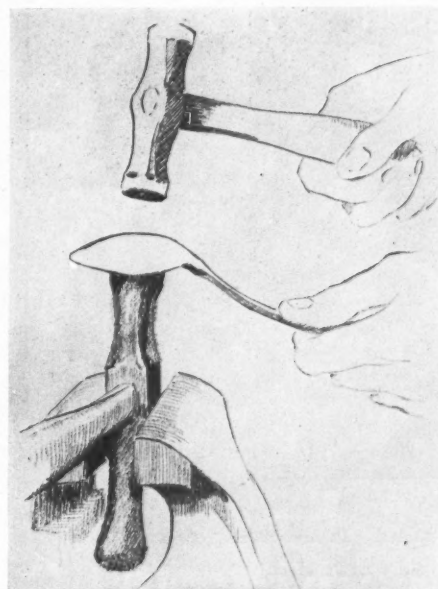
Now we will begin to work with the silver. If the spoon is to be the size of an ordinary dessert spoon use silver about 13 gauge (English Standard). If larger or smaller use thicker or thinner silver. If the handle is to be very wide of course the metal need not be so thick, perhaps one gauge thinner. Buy a piece of rolled sterling silver the length and width of the pattern. Anneal the silver by heating it to a dull red and plunging it in cold water. With a heavy hammer beat out the ends of the plate on an anvil, leaving it thick in the middle where the handle is narrow. The bowl end may be about 17 gauge, the handle as thick or thin as you desire to make it. If there is to be any carving on the handle it should be left quite thick. Anneal the silver from time to time, for if hammered on too much at one time the metal becomes brittle and will crack. Use a pair of calipers to make sure the plate is as thin in the centre as it is at the edges.

After the plate has been forged out to the required thickness draw a centre line on one side, lay the brass pattern on this line and scribe around it with a steel point. With a heavy piercing saw saw along just outside the line, except the bowl, where about one eighth inch margin should be left. File the edges, taking special care with the handle which may be smoothed with emery cloth after filing.

The next step is to shape the bowl. Take a piece of hard wood, hickory is best, (oak or ash will do) about three inches square and five or six inches long, fix it firmly in the vice and with a gouge hollow out a place as near the shape of the intended bowl (as shown by your wax model) as possible. Hold the silver blank over this block (See Illus. No. 1.) and with a medium sized raising hammer, shape the bowl, annealing as often as necessary. If the bowl curves up at the point, as it probably will if it is longer than it is broad, lay it on the bench, hollow side down and strike lightly on the edges with a rawhide or wood mallet, to bring it back to shape. Keep on working with the hammer till the bowl has acquired the proper form and until when laid up side down on the anvil the edges touch all around. With a smooth file make the edges true, make them rather thin and rounded, not too sharp and remove the file marks with emery cloth.

Now the bowl has to be planished to take out the "bumps" made in shaping it. Select a raising hammer with a face somewhat smaller than the curve of the bowl and fix it firmly in the vice. (See Illus. No. 2.) Hold the spoon by the handle, with the bowl on the hammer and with a small planishing hammer carefully go over the outside of the bowl till all the little hollows are taken out, and the inside is almost perfectly smooth. These hammer marks should overlap each other.

Bend the handle to the required curve with the



No. 2.

mallet over a curved stake. Hammer the handle carefully with the planishing hammer to harden it as the annealing made it too soft and pliable for use. When this is done there may be still many little inequalities which must be ground out. Take a piece of ordinary pumice stone about half an inch square and two inches long, (pumice stone is easily cut with a hack saw) and grind the inside of the bowl perfectly smooth, using plenty of water. This also removes the "blue spots" caused by hammering. If you wish, all the hammer marks on the outside of the bowl and on the handle may be removed in this way; these, if put in carefully, add to the beauty of the spoon. But of course it is not proper to leave file marks on the metal, these may be removed with the pumice stone and emery cloth. After this, the whole spoon may be polished on the lathe with pumice stone and water and a felt wheel.

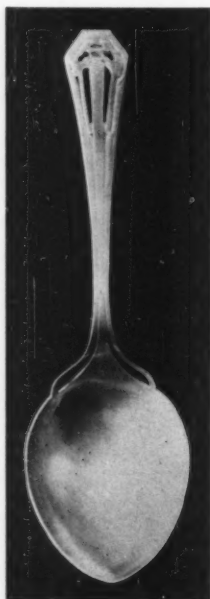
If the spoon is to be perfectly plain it is ready to receive the final polish. If the handle is to be decorated there are several ways of doing it. It may be etched, pierced, carved, enamelled, or set with a stone.

Etching is much the simplest (See Illus. No. 3.) and we will treat of it first. Draw the design on the silver with a dull steel point (a sharp point might cut too deep), carefully clean the metal with a solution of potash and water. A simple way to tell whether metal is clean enough

for etching is to dip it in water. If the water lies on the metal in a thin film, it is clean, but if the water runs off it shows presence of grease on the surface. With a small brush and some thin asphaltum varnish, paint every part of the handle except the design that is to be etched. Dry the asphaltum for an hour or two, in a warm, not hot place, when thoroughly dry immerse in a solution composed of one part commercial nitric acid and three parts water. It is best to dilute the acid a day or two before using. After the acid has etched sufficiently rinse the spoon with clean water, and remove the asphaltum with a cloth saturated with benzine or turpentine.

If the decoration is to be carved, (See Illus. No. 4) draw the design as for etching and embed the work in pitch. With scorpers and chisels cut out the low parts of the design using ruffles to smooth up the work. The relief may be modeled slightly with chasing tools and the whole finished up with a scotch stone and water. Illus. No. 5 is a good illustration of carving and piercing.

If a stone is to be set (See Illus. No. 6.), simply done, choose a stone with a flat back, make a thin band of silver the exact shape of the stone and through which it will slip easily. Solder this setting on the handle, put in the stone and work the setting over it with a chasing tool and light hammer. Finish by polishing with tripoli and oil.



No. 5. BERRY SPOON

Pierced and carved. Designed and executed by Mary E. Peckham.



No. 3. CREAM SPOON

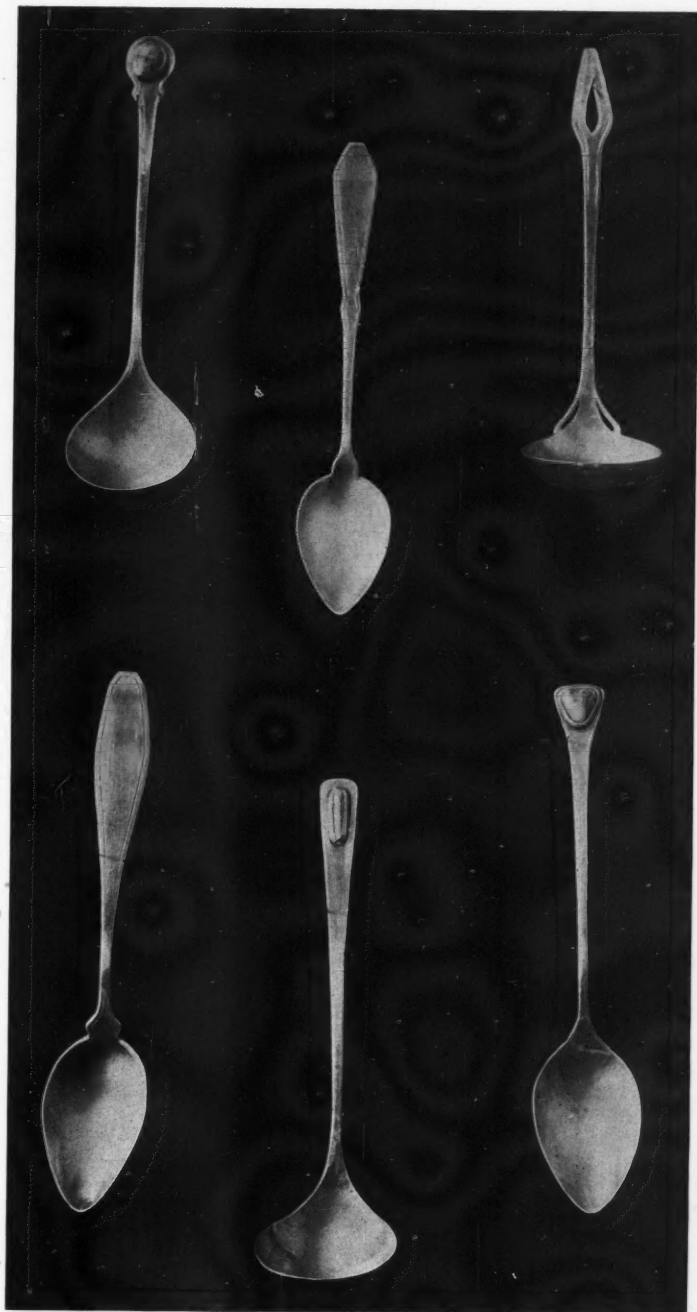
Etched. Designed and made by Emily F. Peacock.



No. 4. SERVING SPOON

Designed and executed by Harry S. Whitbeck.





No. 6. TEASPOONS AND LADLES

Designed and executed by Harry S. Whitbeck.

### OXYGEN USED TO CUT METALS

Diamond may cut diamond, but oxygen cuts metals, at least at Liege. There is a daily exhibition of the Jottrand process for cutting metals by a jet of oxygen. The apparatus consists essentially of a tube, with two brandels terminating in blowpipes, moved along a guide in front of the metal plates or part to be cut at the rate of about six inches per minute.

One of the blowpipes delivers an oxyhydrogen flame which raises the metal where it is to be cut to a temperature corresponding with dark red. The following blowpipe delivers a jet of pure oxygen, which enters into combustion with the hot metal, thus producing a clear channel like a saw cut about one-eighth inch thick, the remainder of the metal being unaffected by the operation.



### WOOD CARVING

The work in wood in the above illustrations was done by students at Teachers' College, New York City under the direction of Haswell Clarke Jeffery. Both illustrations give helpful suggestions for table book racks, mirror backs, blotters, trays etc.



### ANSWERS TO INQUIRIES

M. A. Jones—Vegetable stains for leather can be made. Blue, from sky blue to blue black, from Indigo; yellow from fustic and black from logwood. Aniline dyes are used, these must be mixed with a mordant; water color to which a little glycerine has been added, is also used. These stains and colors are not permanent; they seem to become absorbed into the leather and lose any transparency they may have. To make the color permanent shellac must be put on first.

Mrs. Wilkie—Write to Zinsser Bro., 197 William St., N. Y. about lacquers and sphinx paste. There was an article on etched metal in the last issue, the December number. We hope to have an article on braided palm leaf baskets very soon.

W. C. P.—There are several formulas for oxidizing silver, the following are reliable. 1. Dissolve a small piece of ammonium sulphate in boiling water and use while hot. 2. Go over the entire surface of the metal with Chloride of Antimony, using this on a small swab of cotton and working as rapidly as possible. If this does not make your silver dark enough in the deep places, apply a gentle heat, when the Antimony will turn black. Articles to be oxidized must be thoroughly clean or the oxidization will not take place.

Pryo.—The pearl effect in the flowers on the wood can be got by using imitation half pearls. Groove a very shallow setting in the wood the same size as the pearl, and set it in with Major's cement.

K. O.—Glass can be drilled with a watch maker's drill or better still a broach drill. It is always best to drill from both sides, this prevents the glass from breaking. Drill lightly and keep the drill moist with spirits of turpentine, and a little camphor. The drilled hole should be started first with a sharply pointed graver so as to form some hold for the drill, and also to prevent it from slipping over the glass.



### NEW PROCESS FOR INLAYING METALS

Recent advices from England say that Sherard Cowper-Coles has invented a new process by which, it is claimed, metals can be burned into one another at a temperature hundreds of degrees below the melting point of any one of the metals, thus enabling new effects to be obtained and also the blending of various metals, which hitherto has been impossible. Inlaid metal work can be produced similar in effect to the finest damascening, or, on the other hand, the process readily lends itself to larger work requiring greater boldness, such as panels.

By a variation of temperature the depth of the inlay can be regulated, and at the same time one metal can be considerably raised above the other, at the will of the operator. Very pleasing effects can be obtained by the process.—*Jewelers Circular*.

### ARTISTIC FORGERIES

In the particular trades in which our readers are interested the path of the artistic forger is beset with many pitfalls. It is extremely dangerous, for example, to tamper with hall marks, as some have found to their cost. Yet even that has been done. Ancient jewelry, especially Greek and Etruscan, is a favorite field for the skilful goldsmith. Italy is a fruitful producer of Etruscan gold jewelry and spurious Renaissance jewels, the latter, at any rate, of a sufficiently high artistic character to have found their way into some well-known collections. There is said to be a regular factory of antique goldwork in Roumania, where the jewelry is pretended to have been found at Olbia. It is carefully stage-managed with fragments of glass and a little soil to give character to its pretensions. Syria is also said to produce a great quantity of forged goldwork. The best known center in Europe at the present day is Odessa. The Russian goldsmiths are the modern representatives of the old Byzantine craftsmen, and still produce the bulk of their work on the ancient lines. It is apparently natural that from time to time discoveries of antique goldwork should be made on the shores of the Black Sea, where many Greek towns formerly existed. Doubtless there is occasionally a genuine find. The modern artistic forger does not wait on circumstances. It is for the Russian goldsmith hardly a departure from his everyday work to produce antique Greek or Egyptian jewelry, and he does it with remarkable success. It is not so long ago that the artistic world was hotly divided on the question of the authenticity of the Tiara of Saitapharnes, which was acquired for the *Musee du Louvre* for £4,000. It is now admitted to have been produced by M. Koukhomorski, of Odessa, but portions are stated to be genuine. That may or may not be correct, but what an object lesson it is for the collector! The experts of a great national museum completely gulled in this way, and presumably only the assurance of the perpetrator of the fraud that any portion of the piece is genuine.

Some of these imitations are copied from genuine antique pieces, stamped up from dies and tooled over to give the appearance of being really *repousse*. Where reproductions of this sort are offered other than singly, say, for example, as a brooch and pair of earrings, it is often possible with a magnifying glass to detect similarities or defects common to each, thus proving them to have been mechanically reproduced.

Particularly clever are the imitations of the old Renaissance jewels—those grotesquely quaint pieces in which gold, enamel, and gems are massed together to produce the most curious effects. Many are only good enough to deceive the ordinary collector. The expert has nothing to go by except the remaining work of other ancient craftsmen. Even the deficiencies of the piece he has to report on decide nothing as to its age. They can only prove that a particular workman was not possessed, say, of the average skill of his age, or did not show it in that particular piece. If a modern workman of good ability carries out a well-designed piece of Renaissance

jewelry I maintain that he will do it so successfully that it cannot be proved to be a modern piece. Some of the German houses are producing silver jewelry, cast and enameled, in designs which immediately remind one of Renaissance ornaments. A very little development on these lines would produce "antiques" in no way differing from genuine ones, and the authenticity of which could not be disproved.

Sometimes portions of genuine antiques are worked into these reproductions, and naturally complicate the question, and add considerably to the difficulty of expressing an opinion.—*Jeweler, Silversmith and Optician, London*.

### THE MARBLES FROM ANCIENT QUARRIES

The report that a Swedish company has leased the old quarries in Iona Island, and that their famous white and serpentine marble will soon be placed on the market, calls to mind that the quarries were wrought ages ago. Their output, however, says the *Westminster Gazette*, has long been limited to a few occasional stones for the purposes of charm and local jewelry manufacture.

The altar in the old cathedral was made entirely of white marble, quarried and cut in the island, and, although there is no record of the material being exported, it is surmised that a similar use had been found for the stone in ecclesiastical buildings elsewhere, both in this country and on the continent.

The marble of which the Iona charms and jewelry are mostly manufactured is of a fine pale greenish hue.

### STUDIO NOTE

Mrs. K. E. Cherry sailed, on the 19th of December, for a year's study in Europe.

### ANSWERS TO CORRESPONDENTS.

Mrs. D.—We are not acquainted with any reliable lustre colors for china which come in powder. Powder lustres are usually applied without firing to various objects and a liquid is used similar to that for gold paint. Albert Yellow is used frequently in pink roses with good effect.

Mrs. F. N. R.—The first Class Room on "A color palette" should help you in laying color. We do not know of any other printed instructions in laying flat color but you might write to the person you mention.

M. M. L.—Lustres take an ordinary hard fire (see next class Room.) The iron pot is said to affect pinks, better try broken bits for samples. Yellow lustre applied over other lustres affects the color somewhat but usually in an agreeable way. We do not know anything that will remove fired color except Hydro-fluoric Acid. For line work in conventional work, we prefer to use the powder color mixed with a thin syrup of sugar and water, it does not then run into color or lustre, touching it, and the latter may be removed with turpentine if necessary without injury to the outlines, otherwise mix powder black with medium only to a thick paste, thin with spirits of turpentine. The last Class Room subject was Enamels, that will give you the desired information. The Class Room in this issue will inform you about raised paste; both enamels and paste will stand a good hard fire. Any good Roman gold may be used under lustre with a bronze effect.

Anthony—Nothing that is applied to the outside of a kiln, can affect the interior; if your kiln shows signs of rusting it must be in a damp place. Kerosene would be quite as valuable as olive oil to remove the rust, and less expensive. The inside should be whitewashed with ordinary white wash as often as necessary. The next subject in the Ceramic Studio Class Room will be "Lustres," we trust you will find there all necessary instructions. You will find the desired information in regard to "Raised Paste" in the present number under the head of "Gold Work."

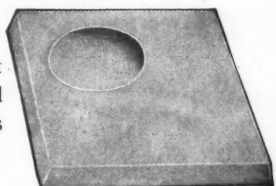
G. W. M.—Roman gold is used over lustre, it can be put on before firing if care is taken not to have it so thin that it will spread. It is safer however, to wait till a second firing. Colors may be used over lustre also before firing, but more safely in a second fire. For pink roses shading to yellow, use Pompadour and Albert Yellow for first fire, rose in second fire.



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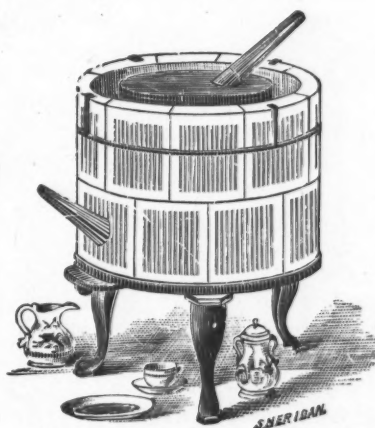
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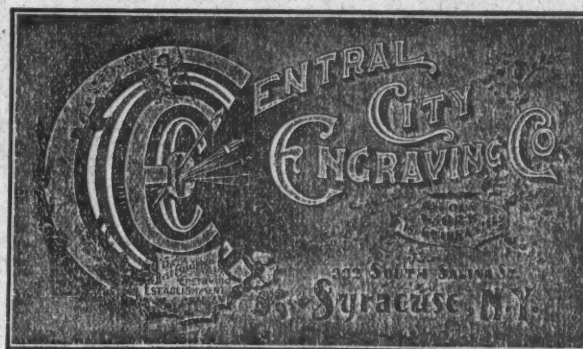
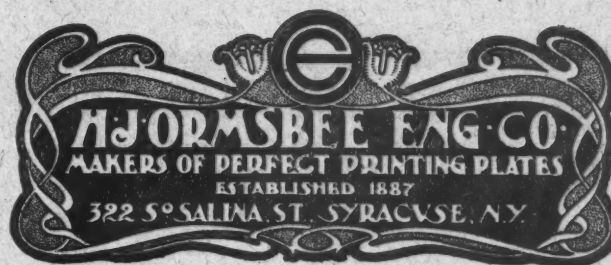


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